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# THE ATELIER

PEN DRAWING FOR PHOTO-ENGRAVING.

XIII.

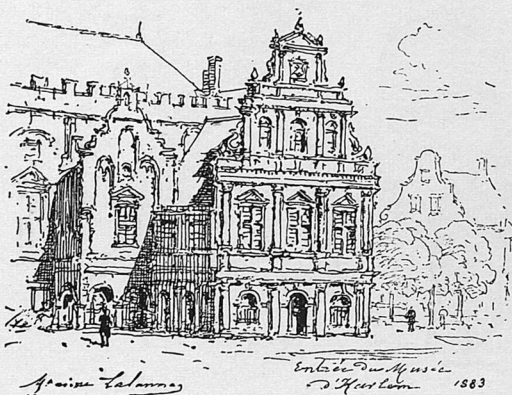


DRAWING from nature is enjoyable at all seasons of the year, but it is especially so during the summer months, and I suppose the temptation then comes to every one interested in drawing to go out with his or her sketch-book and fill it with picturesque bits of nature—little glimpses of shady nooks, undulating outlines of distant hills, the zigzag course of a babbling brook or the sweeping curve of a turn in a country road. You have all experienced this temptation more or less, and you remember how you bought a fine new sketch-

book and a brand-new rubber—for you had, to a certainty, lost your old one—and how you sharpened two or three pencils, taking care to provide yourself with an H, an H,H an F and a B. Perhaps you added an umbrella to keep off the sun, and if your sketch-book was a tinted one, you may also have taken along some liquid Chinese white to put on the high lights with, some India ink or some sepia to wash in the broad shadows, and, perhaps, some Payne's gray or neutral tint.

There is not a doubt as to the completeness of your outfit; you know many picturesque sketching grounds, and you are quite confident that when you return home you will have one or two pages, at least, covered with graphic transcripts of nature's loveliest scenes. But as you select your point of view, how many objectionable features seem to arise in the contours of the land-

of landscape which you think will be easy to draw, and when your outlines are almost all in you are certain it will be so. But as, step by step, you elaborate your picture and introduce shadow after shadow your drawing gets more and more involved, more and more messy. The chances are that you leave off before it is finished and attempt another view which looks simpler. Perhaps you do this three or four times, each time with no better result than the last, and you return home three or four



PEN DRAWING FOR PHOTO-ENGRAVING. SKETCH BY LALANNE.

hours later very much disgusted with yourself, hiding your sketch-book in your pocket, and hoping no one will ask you, "What did you get?" very much as an unsuccessful fisherman hides his fishing tackle behind him as he approaches the house, hoping to escape being asked the same question.

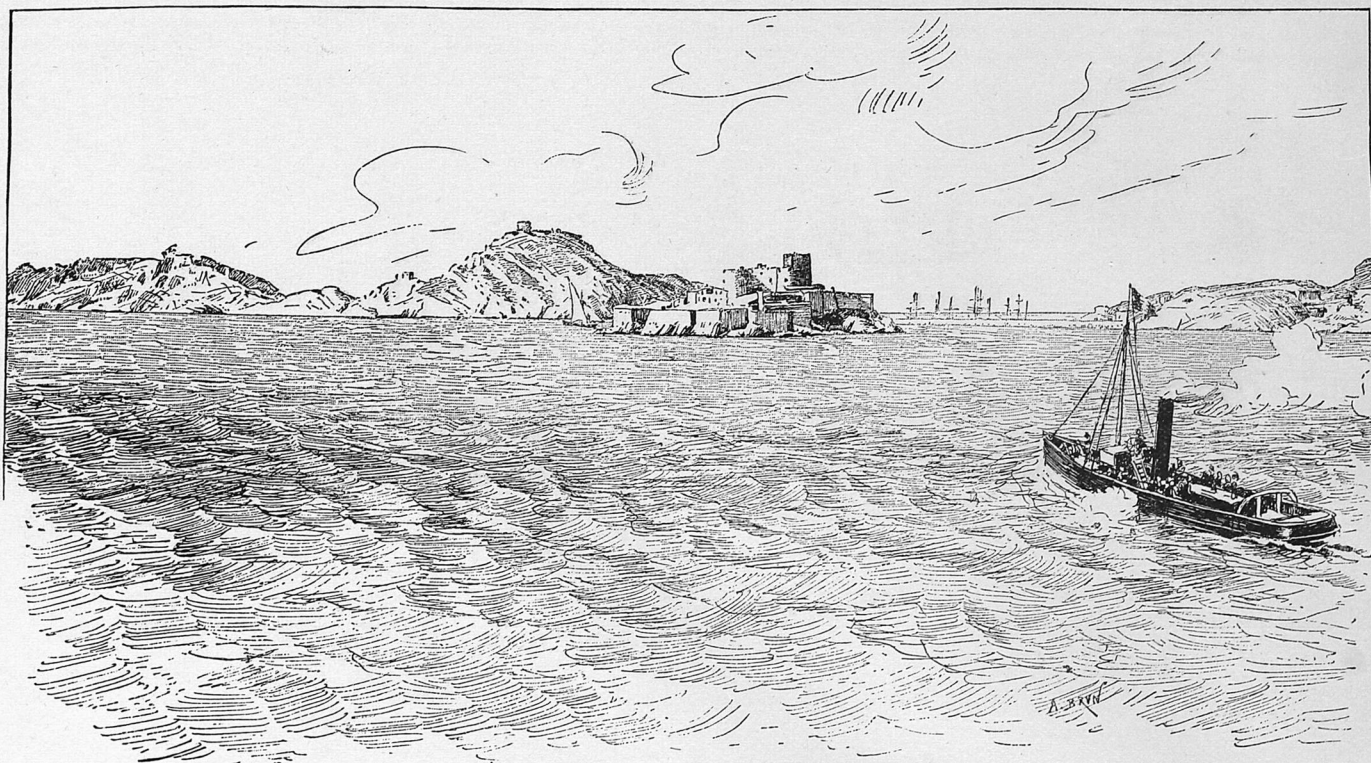
Very probably you will blame your choice of materials for your failure, and if in the evening your eye chances to fall on some clever pen drawing by Pennell, you may

go out sketching I will use that instead of the messy, greasy pencil."

Now there is no denying that pen and ink is a very good medium to sketch with, and the result, if you are successful and desire to preserve your work, will last much longer—a pen sketch keeping its fresh appearance for years—than a pencil sketch, which rubs off easily and is apt soon to become blurred with time. There is this to be said, however, that unless you are very careful you may get a very "messy" drawing in pen and ink. You soon lose your simple effects when you begin to cross-hatch and try to get depth and richness to your shadows. It is my purpose, in the articles which will appear during the summer months, to give some special hints on landscape sketching. For the professional artist landscape sketching during the summer has especial attractions, inasmuch as one's model is always ready, and does not, like the model in the studio during the winter, demand a fee for every hour's posing. And for the amateur, what could be a pleasanter occupation?

A sketch-book for pen-and-ink drawing is easily made. Select a drawing board which can be conveniently carried, and do not have it so heavy as to tire you. One 10x13 is a very convenient size. Upon this fasten down your Bristol-board or paper with thumb tacks. Get a pasteboard of the same size as the drawing board, and attach a sheet of blotting-paper to one side of it. This is to be placed over the board when you carry it and kept fastened down upon it with two strong rubber bands. When you are working, the rubber bands may still remain over the drawing board, and will assist in keeping down the Bristol-board.

I know of no cheaper or more convenient form of sketch-book than this. Sketch-books are altogether out of the question for pen drawing, as the pages can never be made to lie sufficiently flat. Of course a ready-made sketch-block is very convenient, but it is also very expensive.



PEN DRAWING FOR PHOTO-ENGRAVING, "VIEW OF THE CHÂTEAU D'IF." BY A. BRUN.

scape! Surely the other day, when you peeped into this grove, there seemed to be fewer trees and the rocks in the background were simpler! At last you select a bit

say to yourself, "Ah, how simply that subject is treated; with how few lines that effect is gotten! Pen and ink is the medium I should have had to-day; the next time I

Perhaps some of you may have noticed that, although in the first and second of these articles, published in the March and April numbers of The Art Amateur, the



reader was introduced almost at once to shaded drawings, it was not until much later that outline drawings were given. Now this was done with a purpose. Of course it is very necessary that the illustrator should know how to make a correct outline, and until one can draw a figure well in outline little or nothing can be done in illustrating. And the same thing holds true of buildings and landscapes. Until you can get the correct proportions and the right perspective of a building, a tree or a mountain, it will be useless for you to attempt to get the general effect. Especially is a mistake in perspective noticeable in a building. But, in my opinion, there is no quality more requisite in a teacher than the power of being able to interest the student from the very beginning. And what could be less calculated to inspire an interest in art than to require that the first steps taken in it shall be the making of outlines, only, or the study of perspective? Does not every art student remember how, when young, he sought to procure in the bookstore or the library some book on the subject of drawing which should contain something more than mere lithographic reproductions of the spiritless, lifeless, hard and mechanical outlines of vases, Greek decorations, antique casts and other subjects of a like unfamiliar nature? It is for this reason that we have gone to the heart of the matter at once and reproduced finished work from the start; and in treating of landscape sketching, the

before learning the alphabet, let us show how to attempt to make a drawing with color, form and depth, before treating the subject of drawing in outline.

Do your drawing, if possible, between ten o'clock in the morning and five in the afternoon, when the shadows are well marked, and select bright days for sketching.

Turret of the Clock-Tower of Champigny"—which will give you further hints for the treatment of complicated architectural details. The reader has an opportunity to compare a carefully finished drawing, like the one just mentioned by Scott, and a mere memorandum sketch, like that by Lalanne, given on the preceding page.

I know of no better preparation for landscape sketching than the drawing of buildings. It is advisable to choose a position where you will have the building you intend to draw well in view; and place yourself at such an angle to it that a third more shall be seen of one side of it than of the other. One of these sides should be almost entirely in shadow; if the sun is so situated that both sides are in the light, do not sketch it. The side that is in the shadow should be treated very simply.



PEN DRAWING FOR PHOTO-ENGRAVING. "THE HALT ON THE WAY." BY L. BARITTOT.

It is better not to attempt to get distant effects, to suggest far-off mountains or wide-stretching plains in the beginning. Do not tire yourself taking long sketching expeditions, and spending half a day searching for some picturesque subject. It is more than likely that you can find material for a dozen different sketches or more sitting on your own doorstep or veranda, merely by turning your head in a slightly different direction each time you make a new sketch. The first thing you require to learn is to put in the shadows with great simplicity. Architectural subjects are excellent to work from at first, to accustom you to see the broad shadows.

When you have become expert in indicating shadows on buildings, then attempt buildings and landscapes combined, indicating the trees in the same manner as that in which they are indicated in the Bolton-Jones and some others of the illustrations given with these articles—the drawing by Scott, for instance, published in the November issue of *The Art Amateur* for 1889.

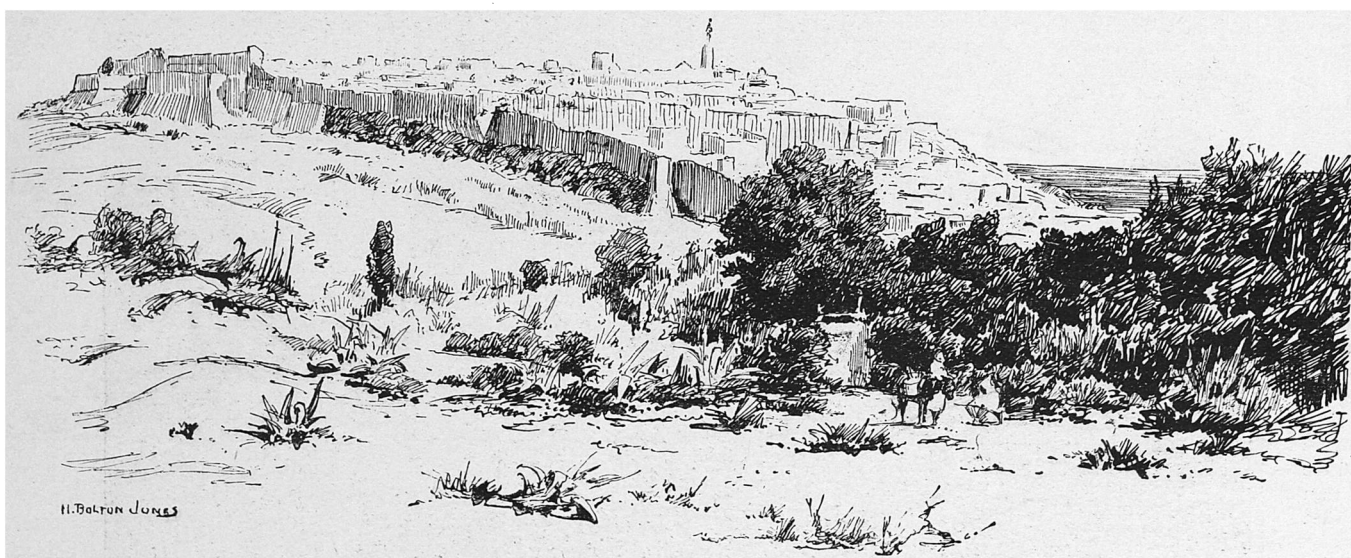
Landscapes pure and simple, like the Valley of Barejo, by Jacquemart, for example, you will find very difficult. Do not work for detail in them, but for depth. Note how the flat road loses itself in shadow under the overarching trees. Note how the trees to the left of the

same course will be pursued. Some very fine outline drawings are to be given among the illustrations to these articles later on, but the June shadows on the green-sward, along the rocky coast and in the ferny wood will be engaging the attention of most of you when those drawings appear. Taking up spelling then, as it were,

So are rocks. If you take a chair and set it in the roadway and practise the shadows cast by it upon the ground, it will prepare you to put in such shadows as those in the Barittot picture of a dusty road on a hot day.

Many good drawings by Scott have been given in these articles, and now another is reproduced—"The

road stand out in brilliant sunlight, against the dark background of the near hill-side. This drawing is to be especially recommended to students for its color and richness. You will observe that the sky here is indicated entirely with lines. Such a practice is to be avoided, however, at first. Do not attempt it until you have made



PEN DRAWING FOR PHOTO-ENGRAVING. LANDSCAPE SKETCH BY H. BOLTON JONES.

at least forty or fifty drawings, for if you do the attempt will inevitably end in failure. The sky may be indicated in the manner seen in the "View of the Château d'If," by A. Brun.

ERNEST KNAUFFT.

IN portrait painting it is well to remember that pink or rose red drapery put in contrast with rosy complexions causes them to lose some of their freshness; it is necessary to separate the rose color from the skin in some way, and the simplest is (without having recourse to colored stuffs) to edge the draperies with a border of lace, which produces the effect of gray by the mixture of the white threads which reflect light, and the interstices which absorb it, and there is also a mixture of light and shade which recalls the effect of gray.

\* \* \*

IN using a pounced design for tracing, when powdered charcoal is passed through the small holes of the pounce, it often lodges there, and consequently the next time the pounce is used it fails to give a clear tracing. This inconvenience may be obviated by passing the pounced design across a gas-jet, which burns up the charcoal in the holes and leaves them free for the passage of more powder.

\* \* \*

KEROSENE and siccatif of Haarlem in equal proportions is used in preference to ordinary varnish by Mr. Dewing and other painters of reputation. The spirit from the kerosene soon evaporates, leaving a very thin residuum, which, in combination with the siccatif, imparts to the picture an agreeable dead gloss.

\* \* \*

THE late Philippe Rousseau used to say that he never got a more valuable bit of advice in painting than that from his teacher, Victor Bertin, who told him always to bear in mind that in the blue of the sky it is necessary to put for a morning sky, some lake, for mid-day, brun-rouge, and vermillion for the evening.

\* \* \*

WHEN Mr. Poynter, R.A., assumed the superintendence of the Art Education department at South Kensington, on the resignation of Mr. Redgrave, some twelve years ago, he revolutionized the method of teaching there. While strongly insisting on good draughtsmanship, he deprecated the practice, then in vogue, when drawing from the antique, of spending weeks and even months on the finishing up of crayon studies with the point. He contended, and with good reason, that much more

knowledge and facility were to be gained from making several careful outline studies in the time then occupied by one highly finished drawing. He suggested that the outlines should be slightly shaded and the

and deriving the utmost profit from them by means of careful notes and sketches of the subjects under consideration. He discouraged anything like picture making, preferring that students' work should be simple studies from nature, of the most realistic kind.

\* \* \*

THE student beginning the study of anatomy is often discouraged at the outset by trying to commit to memory the names of all the bones in detail, with their innumerable attendant muscles and tendons. This knowledge is very well in its way, but it is of far more importance to the surgeon than to the artist. The aim of the art student, in taking up anatomy, should be to grasp the shape, form and functions of the chief bones and muscles in their relations to each other, whether in action or repose, rather than to learn their technical names. This may be done by continually making drawings of various portions of the human frame, viewed from every possible aspect. Its anatomy and structure will thus insensibly become a matter of feeling, and in drawing from life the arbitrary forms under skin and muscle will be sought for and indicated, giving to the work in progress truth and life impossible in a mere superficial outline. It is best first to acquire a general idea of the anatomy of the body; the more elaborate details will be led up to by gradual stages. It may be remarked here that a great many of the muscles are so embedded that a recognition of them by the artist is practically useless.

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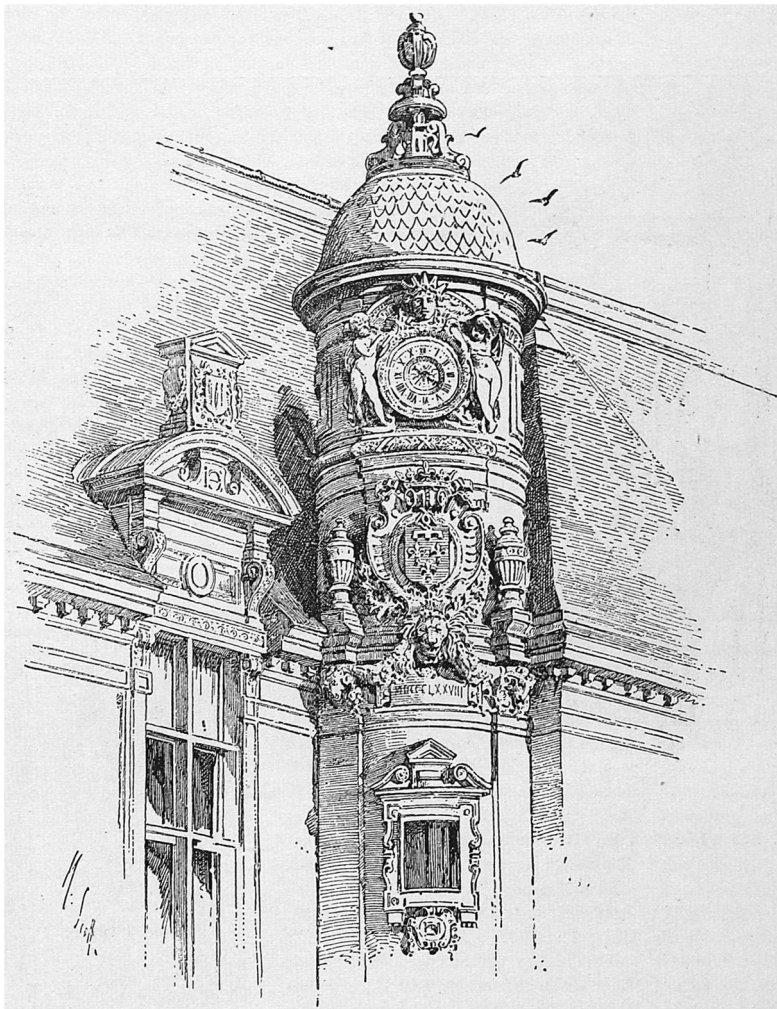
IN drawing from the antique or from life it is bad to trust too much to mechanical measurement, for doing so cramps the action of the figure represented and blunts the artistic perception. The best plan is to sketch in roughly and as speedily as may be the general outline of the subject; then correct it in detail, and afterward, if doubtful of the result or

conscious of something wrong, though unable to detect what is most in error, prove your work by means of measurement.

The use of a plumb line is admissible in drawing the standing figure, but it is not a necessity.

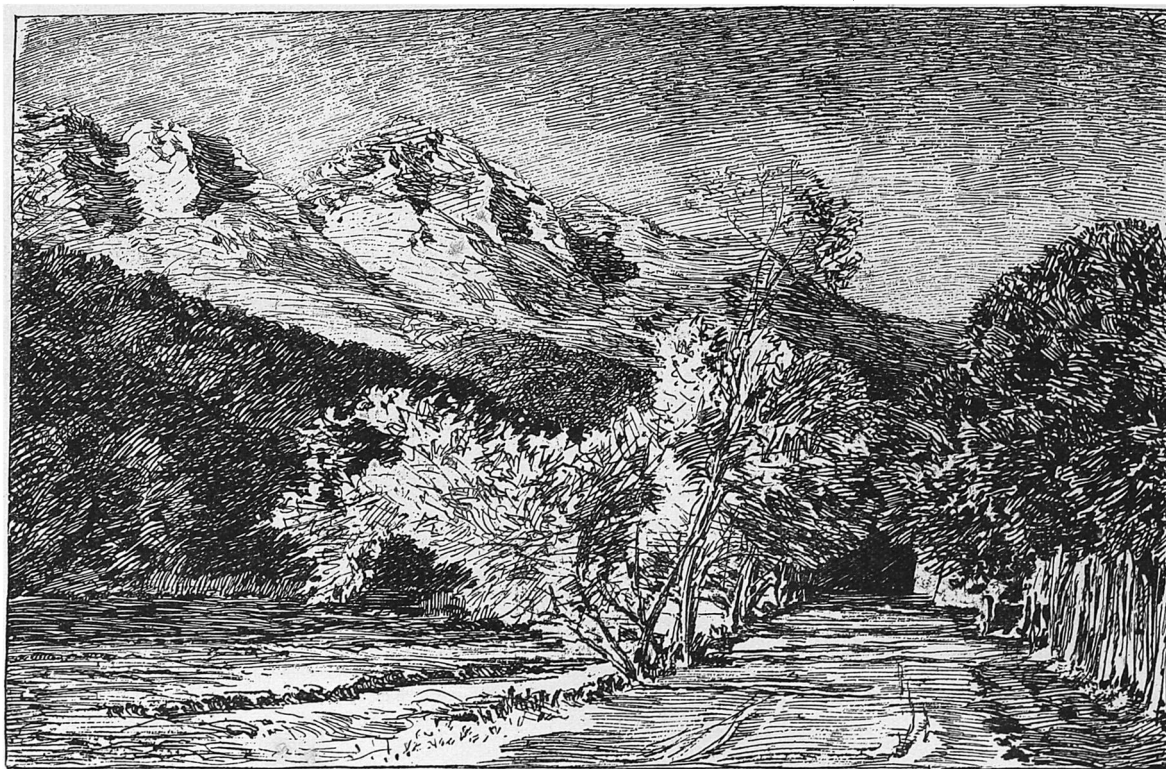
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WITH a life model it is especially necessary to make a rapid sketch of the general pose, so as to catch the action while the sitter is fresh; for when he tires the muscles relax, the figure becomes limp and the spirit of the thing is lost. Having once made a satisfactory outline, never alter any of the detail in finishing up because the sitter happens to have changed his attitude.



PEN DRAWING FOR PHOTO-ENGRAVING. TURRET OF THE CLOCK TOWER, CHAMPIGNY.

(SEE ERNEST KNAUFFT'S ARTICLE, PAGE 6.)



PEN DRAWING FOR PHOTO-ENGRAVING. "THE VALLEY OF BAREJO." BY JULES JACQUEMART.

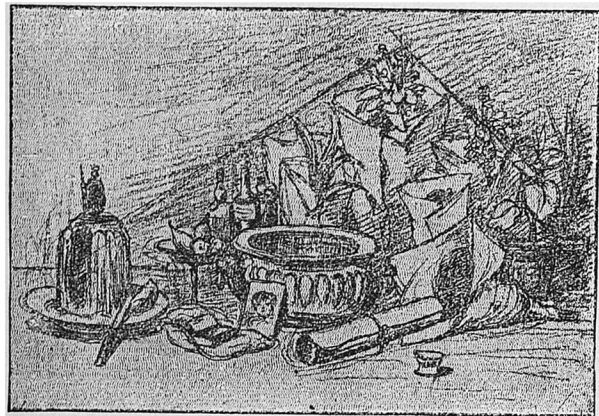
(SEE ERNEST KNAUFFT'S ARTICLE, PAGE 6.)



## STILL-LIFE PAINTING IN OILS.

## II.

EVERYBODY knows that there is a good deal of difference between a study and a picture. Many artists of our old American school insist that the latter must be a composition, by which they mean that it must be composed out of several studies; French artists of the present day and Americans who have had their teaching in France very often content themselves with choosing a subject naturally well composed, and treating in a more



EXAMPLE OF PYRAMIDAL COMPOSITION.

or less summary fashion all except the more important portions of it. The English pre-Raphaelites at one time affected to despise composition altogether, and made the difference between a picture and a study consist in the more elaborate and equal finish of the former. We need hardly say which party the amateur should rank himself with. The power to create a good picture with the aid, merely, of fragmentary studies, he has not got; nor have many of the artists first mentioned. The peculiarity which we have noted of the pre-Raphaelites was one of those which destroyed their school. There remains what we may call the modern French formula, which exacts, in addition to the technical skill which must be taken for granted, only taste in choosing the subject and a certain power of abstraction, by which the artist concentrates his attention on that which seems to him of most importance in his subject. The following notes will be directed to pointing out the requisites of an available subject in whatever genre, and the methods by which prominence may be given in the picture to the features which particularly claim the artist's attention and to which he wishes to attract the eye of the spectator of his picture.

Let us suppose that it has occurred to a young painter to make a picture of still life having a particular signification; that he sees a picture in some disordered grouping of flowers and fruits, bonbons and liquor bottles after a fête. The motive of his work, then, is to recall the



COMPOSITION OF OBJECTS FOR COLOR.

greatly in the task of arrangement if he will first make a rough sketch, *from memory*, of his picture. He will find himself almost unconsciously bringing into the foreground or into the strongest light the objects aforesaid, and grouping the rest so as to form a united mass in the background. This sketch will then serve him as a guide in arranging his objects. If it is followed, before proceeding to the actual work, by a sketch for color and effect, so much the better. It must be remembered that these sketches offer only the plan, so to speak, of the picture; that it is necessary that they should be not only picturesque, but feasible; and that, ninety-nine times in a hundred, the amateur will find, owing to his want of thorough knowledge, he will be unable to carry them out consistently. Nevertheless, it is better to spend even two or three days on preliminary sketches of the sort than begin an important picture without them.

It is well to form habits of neat and careful execution; but they should already be acquired, as well as a competent knowledge of drawing and facility in handling the brush or other tool, before the amateur attempts a formal picture. When he does so, he should be free to attend mainly to his effect; that is to say, to the general impression which his picture is to make, and which should be strong, united and unbroken by a multitude of distracting details. To judge of it one should be at a distance at

least three times the greatest length of the painting away from it; long-sighted people need to be still farther off, in order to see it all at once and not part by part. Most visitors to picture galleries do not seem to understand this, and act like Sir Godfrey Kneller's customer, whom the painter was obliged to remind that "pictures are made to see and not to smell at."

The nature of the effect will depend much on the manner of lighting, whether from the front, from the side or behind; from the top, from below or directly in face; by a diffused light, as of a gray day; by brilliant sunlight; by a light confined to one spot in the picture, or by a light so feeble that all is sunk in middle tones. The effect of light which it is easiest to render is that in which the light falls from left to right, because that is how it must fall on the picture while the artist is at work, so that he may not be in his own shadow.

No matter how the light falls, the most brilliant spot of light in the picture is sure to catch the spectator's eye. It is well, therefore, to have it as near the centre as possible; and if it can be arranged so that it will be repeated or echoed by two or three smaller and less luminous spots forming with it a simple figure, like the reflections on the dish, jar and coffee-pot in our example, the effect will be a very pleasing one.

The French word "*tache*," spot or note of color, is used by artists as a technical term, by which they sometimes mean the effect of the different colors or tones in a picture when seen so far off that the subject may be ignored. Some artists, like Monticelli, have painted almost entirely for the sake of "*la tache*," leaving their forms so ill defined that it needs some guesswork to make out their subjects, but making, as it were, a brilliant bouquet of dresses, flesh tones, sky and foliage. The amateur may practise the like in his preliminary color sketches; but in serious work he should try to attain to recognizable form without sacrificing "*la tache*."

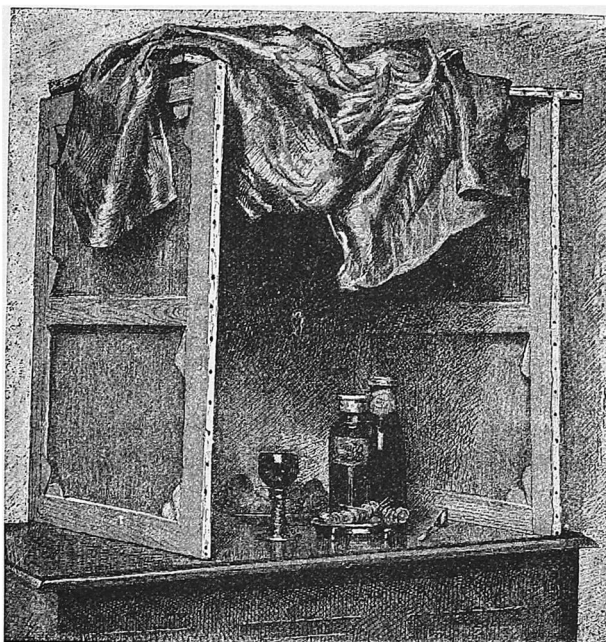
If the coloration of the picture is to be the dominant note, or "*tache*," of color will often have a more powerful influence on the composition than even the light, especially when the latter is diffused or feeble. In that case the strongest touch of color, as the

yellow reflection in the brass basin in our illustration, should not be sacrificed to anything else, and it may be necessary to tone down the grayer reflections on other objects by cutting off the light from them with screens or curtains. If these curtains be of such a hue as to warm the reflections, the result will be greatly improved.

Let it be granted that the dominant note in a picture is at once the most brilliant light and the strongest spot of color, and that it occupies a position near but not in the centre of the picture. It will next be necessary to look after the harmonizing or echoing notes which the French call "*les rappels*." If the dominant note be yellow, as in our brass basin, some other touches of yellow, only less intense, should be found elsewhere in the picture. As has been hinted, these may be obtained by toning the light by means of curtains; but yellow or yellowish objects may also be introduced for the purpose.

After determining on the dominant note and its echoes it is not always easy to obtain in nature just the conditions desired. Nevertheless, in painting still-life subjects, at least, nature can sometimes be forced to comply with our conditions. With a few canvases on their stretchers one may build a sort of booth over and around his subject, and may further modify the light by means of a piece of drapery hanging from the top.

It is often difficult to hit on the exact relation between the size of the subject and that of the canvas. As the latter should be well filled, but not crowded, it happens



METHOD OF ARRANGING LIGHT AND SHADE.

with inexperienced painters that they sometimes find that they have too much canvas on one side or another, or not enough. Of course, what is superfluous can be cut off, but a piece added will show. For this purpose, again, the preliminary sketch is of great utility; but it is also well to find the exact centre of the canvas by drawing diagonals and to allow a little margin, which may be covered up by the frame or cut away if necessary.

A LITTLE elementary study of botany is not only advisable, it is really indispensable to the painter of flowers. By "elementary" we do not mean microscopic; the study of minute internal organs, with which teachers of the science now begin, may be left to those who wish to pursue the study to the end. But the name, general form and function of each considerable part of a plant should be learned, and also the relative situations of these parts in the different orders of plants. Knowledge of this sort the flower painter is sure to pick up if he is at all successful; but it is better to attain it systematically, especially as the notes of botanists on such matters as budding or "*vernation*," arrangement of leaves or "*phyllotaxy*," and the like, may guide his own observation and lead him to make useful generalizations which he might never arrive at of himself. An "*Artistic Anatomy of Plants*," if such a book existed, would prove as useful to flower painters and landscape painters as the little handbooks on the anatomy of the sheep, the horse, and the dog do to painters of animals.

idea of such a fête, and to do this he should have, or place, in a conspicuous position whatever was peculiar to it; if a child's feast, the bonbons; if an old man's birthday fête, perhaps the liquor bottle. It will aid him

## PORTRAIT PAINTING.

## II.—THE SKETCH—THE PALETTE—FIRST PAINTING.

It may be granted, as a general rule, that the amateur or artist who takes to the difficult art of portrait painting without necessity has a real vocation for it. If he only thinks he has, he is likely soon to be disabused. The portrait painter gets more candid criticism of his work than any other artist; and, all allowances made, the criticism of laymen on a portrait is more likely to be correct than that which the same persons might venture on a landscape or a figure subject other than a portrait. We have tried to guard the artist from the improper criticisms of his sitter, who will often exclaim, "I am sure I do not look like that," or "I do not recognize myself in the least," when the picture is really a striking likeness, because the artist has chosen an attitude or an expression which the sitter has not identified himself with in his own mind. But while his views and those of his immediate friends are always to be taken "cum grano salis," the verdict of his entire circle of acquaintance is generally apt to be correct. And, in the case of amateur artists at least, it is fair to assume that acquaintances will try as hard to humor his self-conceit as that of his model; so that it is also likely to be expressed in moderate terms. As a rule, then, only those who have the special gift to "catch a likeness" in their first efforts at portraiture are encouraged to proceed; and as the present articles are to deal mainly with the essentials of portrait painting, we may be excused for keeping in view their needs only.

The sketch, whether done in charcoal, pen-and-ink or some dark transparent color, should always be a satisfactory likeness, as far as it goes. It may be only a few lines very freely drawn, or it may amount to what would ordinarily be called a careful and thorough study; in either case it should denote plainly the artist's conception of his subject. The salient points of character and expression should be made out, and so strongly that the after work can hardly obliterate them.

The beginner in portrait painting, for reasons already given, is generally pretty sure to consider himself safe on this point at least. He is certain that his sketch, the cleverness of which is acknowledged by everybody, should make a good foundation for a painting in oils. But it very seldom does. A little examination will show why. The likeness so cleverly conveyed in the sketch is not what may be termed a likeness in gross. In nine cases out of ten it depends on the seizure of some rather subtle bit of character, depending on equally subtle and delicate lines. This may be, and usually is, exaggerated almost to the point of caricature; but that does not make it stronger—rather the reverse. In working over such a sketch every touch of the brush brings out its deficiencies and, at the same time, obliterates the delicate lines on which the likeness depends. The result is likely to be something which is manifestly unlike not only the sitter, but anything that might stand for a human figure.

The clever sketcher of portraits will, then, be obliged, for a long time, to forget his cleverness in the earlier stages of his work, and to draw as if he had before him not a friend whose peculiarities interested or amused him, but a blocked-out head in plaster. Good portrait painters, and men of extraordinary talent at that, do not disdain to go over their sketch three or four times before taking brush in hand. They first very carefully and almost mechanically map out the general shape of the head and features; then, more boldly, they try to give the exact contour of each part, trying, at the same time, for the spirit of the pose; and, lastly, they put in, but still more boldly, the touches which convey the momentary expression, which give the exact degree of openness of the eyelids, of the lips; which show the position of the lower jaw, the degree of contraction of the principal muscles. Even at this stage they are far from noting points which do not escape the beginner. The sketch of a good portrait painter will be held to be in a general way like the sitter. It might be a brother or a sister, as the case may be. But complete individualization is not arrived at till the very end of the work. To put the matter in another way, the first sketch will give the proportions correctly, and some idea of projection. It will show that the artist can draw satisfactorily a wooden tobacco sign. The second will look rather more like a human being, and may convey a definite idea of the pose. The third and fourth will give the general expression, as of attention or amusement, and some of the more marked individual traits. In the final

sketch the lines should err by being too straight rather than by being too round. They should be such as large brush strokes may follow. Charcoal is the material commonly employed for the first and second stages of the sketch; for the final stages some warm transparent brown, as burnt umber or burnt Sienna, is used; but when it may suit the painter's palette better, pen-and-ink may be substituted, particularly if the work is of small size.

In setting the palette for the first painting, it should be considered that this, like the first sketch, is to give generalities only. All delicacies of color, as all refinements of form, must be kept for the last painting. A liberal supply of each pigment is necessary, both because bold, large brush-work cannot be done without a full brush, and because the first painting should give an adequate appearance of solidity, and for this purpose should cover the canvas well. A good palette for first painting may be set with the following colors: white, Naples yellow, yellow ochre, raw Sienna, Venetian red, vermilion, rose madder, terre verte, raw umber, Vandyck brown, ivory black, cobalt.

The light tints will be formed mainly of white and Naples yellow, with and without a little vermilion or Venetian red; the shade tints with umber, raw Sienna, Venetian red and cobalt; the strongest carnations with white and rose madder warmed with a little Naples yellow; the greenish tones of the neck and chin, sometimes also found on the forehead and near the edge of the cheeks, may be approximated with white, black, terre verte and Venetian red or vermilion. In the hair, even when very dark, umber, black, cobalt, yellow ochre, will all be found useful.

Some acknowledged masters go very gingerly to work about the first painting, and the amateur will do well to copy their example. They lay in the shadows with a scumble of black, umber and Venetian red, or, for a very light and delicate complexion, substitute terre verte for the black. The lights are also scumbled with the tints that it is proposed to use, and trying for a characteristic touch. The shade should be laid without a strict mechanical observation of its outlines. It is well, on the other hand, if you can hit the tones of the shade part right at once, as in that case they may stay, and will give a liveliness to the completed work which cannot be got by any other means. The edges of the different tints may be united by a soft brush, thus gaining intermediate gradations, many of which, if successful, may be retained to the end. For making corrections to the work at this stage, a tint composed of terre verte, Venetian red, white and black is very advantageous, as it blends well with either the light or the shade. If a little siccativo be mixed with the colors used for the lights in scumbling, this part of the work may be immediately gone over in impasto, as soon as you have settled upon your tones and upon the exact position of each touch. The impasto should be carried slightly into the shadows, and the reflections should be touched with the loaded brush. The highest lights should be disregarded.

This first painting should give good relief to the head. It should be bright in tone, and should show bold brush work. The more delicate parts of the outline should be avoided.

R. JARVIS.

NEVER continue working at the same subject when you are tired; you will do more harm than good. Take a reasonable rest, and then if practicable go on with something else. For instance, if you have been working from a model all the morning and feel that you are making little or no progress, put away your study, take up your sketch book and if the weather is good go out of doors and draw what takes your fancy. If this is not feasible try a little perspective or bring the skeleton from the cupboard and take a turn at some anatomy. If you have engaged your model for the day, and feel bound to go on with it, start on a fresh part of the picture. A well-known artist told the writer that one of his most successful pictures had stood with its face to the wall half finished for more than a year. At that stage he had wearied of it, having failed to carry out his preconceived ideas to his satisfaction. After repeated attempts to get on with his work, all ending in failure, he determined to destroy it. His wife, noting the merits of the picture, pleaded for it; so he contented himself with putting it out of sight and forgetting it. There it remained in hiding until by chance one day, in looking for something else, he unearthed it. He felt inspired to finish it, and he worked with a will until it grew into one of his best productions. He sent it to the National Academy of Design, and sold it for a good price on the first day it was exhibited.

## China Painting.

LESSONS BY A PRACTICAL DECORATOR.

## IV.—YELLOW.

IVORY YELLOW gives a warm, delicate tint that is very pleasing to the eye, but in some cases it seems to have proved treacherous, coming from the kiln a brown instead of a yellow. Such a result has never come under my own observation. Experience, however, is a good guide, and if the reader has failed in using ivory yellow, I advise her to try something else. There are certain mixtures of brown and yellow that are very similar in color to ivory yellow, but it is almost impossible to get the same proportions each time, consequently the color will vary. To avoid uncertainty and ensure success, I would recommend silver yellow.

SILVER YELLOW works well and is a charming color, differing so very little in its lighter tints from ivory yellow that, if there is any difference, it is in favor of silver yellow. It always fires well; the artist never need have the slightest anxiety on that account. It is in harmony with almost every decoration, especially with the gold browns and greens used for sunflowers, nasturtiums, roses, tulips, chrysanthemums and the like. It can be shaded with green No. 7, gray No. 1, yellow ochre, yellow brown, brown 4 or 17, and all the reds and carmines. It is not as opaque as jonquil or orange yellow.

In painting large white flowers, if the china is left bare for the white, the glare of the glaze gives it a cold, hard appearance that greatly detracts from the artistic effect. A thin wash of silver yellow that is hardly more than a film will give the flower a thick, creamy look, an almost exact reproduction of its natural appearance.

If a cup or vase is to be tinted a delicate yellow and then painted with yellow flowers, the design should be sketched on in India ink before tinting. When the tinting has been thoroughly dried in the oven or over the register, so that it can be handled with safety, the leaves and flowers can be painted in. It is not necessary to remove the paint from the design—the tint will do for the high lights in the flowers. This will save both time and nerves, for scraping off paint is a very tedious process. The design must be painted in with a very light touch or the tint will wash up and so make a very botchy looking piece of work. Carmines can be washed over the yellows in the same way. A very little silver yellow mixed with some of the carmines improves them; but remember that it must be only a little.

If a design worked out in gold is to be used, the paint must be removed or else fired first. Gold used on paint must not be quite as highly fluxed as that used on the bare surface of the china, except in the case of some of the dark colors, in the manufacture of which very little flux is used compared to the quantity used in making the light greens, yellows, pinks and other light colors. Fluxed gold on these is hardly more than a yellow paint that will not respond to the touch of the burnisher. Dark yellow, dark brown No. 1, regular red and apple green gouache colors can be painted on the design, thoroughly dried, and then worked up with fluxed gold. Use the gold rather dry, going over it twice to ensure a rich effect. Do not let it touch the silver yellow or it will not fire well, but on the bronze this is not to be feared. Beautiful borders and conventional designs can be done in this way.

The edges and handles of vases, pitchers and similar articles can have any dark gouache color laid on, not too thick, in two coats, each coat dried, and then gold clouded on or worked up, according to taste. This can be done in one firing, which is a great saving of time and expense, especially if you are obliged to send your china any distance to be fired.

In order to obtain a deep yellow background or border, squeeze the color from the tube, but do not use any turpentine. Use only lavender oil and two or three drops of balsam of copaiva (which can be procured at any drug-store), according to the quantity of paint used. Try the paint first on a piece of china, and if it does not pat smoothly add a little more of the balsam.

Silver yellow is so useful that I think, if the artist's means are limited and only few paints can be bought, it should take the place of the others on the list. Though I have almost every yellow, both in tubes and powder paints, known to the china decorator, I place my entire confidence in silver yellow. Of course I use others. For instance, in painting pink and yellow roses I use